Khrai-mgo with the hawk's head can be compared with the hawk of the Dodekaoros; aBu-dmar-lam-bstan with the insect's head can be compared with the beetle of the Dodekaoros; Kha-rgan, "Old Mouth," with the white beard, can be compared with the ape of the Dodekaoros; Bon-mag with the donkey's head, with the donkey of the Dodekaoros. As has already been mentioned, mDa-dpon-gon-ma, the great arrow master, belongs perhaps to the "archer" of the Babylonian zodiac. As A. Jeremias observes in his "Handbuch," the previously mentioned zodiac of the Chinese, which begins with the rat, the ox, and the tiger, is related to the Hellenistic Dodekaoros. After what has just been said, it seems to me that the zodiac symbolized by the Agus comes much closer to the Dodekaoros. Here we have, perhaps, the intermediate link between the Asiatic West and East with respect to this calendar problem.

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Favorite Numbers in the Ancient Mythology

Three is a particularly favored number. The world is composed of three parts, the king of the heavens has three sons, King "White Tent" must perform three labors, three Shar-an-dre, according to the Lower Ladakh Version, strive to kill the child Kesar. The Agu Khrai-thun needs three [illegible], three stirrups, and three dog collars ("Journey to Chi[illegible]"). According to wedding song No. XIII[1] there are three famous [illegible]es, three lakes, three forms of greeting, of smiling, and of swear[illegible]g; according to No. LIX,[1] there are three kinds of people, of cattle and of iron tools, and there are three kinds of fields.

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The number seven appears somewhat less frequently. However, the smaller group of the Agus consists of seven heroes. According to the Sheh version there are seven An-dhe-ban-dhe who try to kill the infant Kesar. Seven /21/ types of grain seeds are found in the stomach of the dove that has been caught. Tag-ma-cig, (wedding song No. LIX.[1]) With seven bones and seven shells Dze-mo performs her magic on Cu-ru-lu-gu (in the Winter Myth, No. 3).[1]

The number nine occurs with special frequency. The monster from which gDon-gsum-mi-la constructs the world, has nine heads; the devil Cu-ru-lu-gu has nine lives; according to Winter Myth, VIII,[1] Kesar is victorious in nine battles; according to Spring Myth, VI,[1] 29, nine little pieces of butter are spread along the edge of the beer jug in honor of the guest. Nine gods and nine Pisaca were born together with Kesar, according to Winter Myth, VIII,[1] 34. In everyday life, the number nine is also in frequent use. A full rosette is

[1] [See pp. 1-8, category 116, for references -- Analyst]

773 801 one with nine rows; they travel over nine mountains and through nine valleys. This frequent use of the number nine was probably what induced Schiefner to include the number under the plural designations. It is actually true that the number nine is frequently used as a loose designation for a large number. But in the majority of cases it is a matter of nine things or processes that have been counted.

Twice number nine, eighteen, is also quite frequent. The number of the Agus is eighteen. Eighteen splinters are broken out of the horn of the wild yak, by the Agu dPal-le (see "The Story of Kesar's Birth"). Eighteen An-dre-bar-an-dre of the East were born together with Kesar, according to the Winter Myth, VIII, 34. With respect to the number eighteen it should be observed that occasionally it is followed by the number nineteen. The people say: there were 18 or 19 lamas who came! Perhaps this has its origin in the fact that it is possible to add to the eighteen Agus Kesar as their leader, getting a group of nineteen heroes in this way.

Let us mention a few more numbers that play a lesser role but are nonetheless worth noting:

Thirteen. This number, which plays a significant part in the Bon religion that developed later, is only to be found once in the literature we are dealing with here, and that is in wedding song No. XXXII[1] of Tag-ma-cig, where all the numbers from one to thirteen are discussed and the chief use of each number is indicated. Although Buddhism and the Bon religion are also taken into account in this song, it will be well to cite the numbers it mentions:

1. One is the number of the central religion (thig-le-nyag), of the most important elements, in which all religions are at one.
2. Two is the number of the two means (apparently of salvation). Here the Bon religion and Buddhism seem to be meant.
3. Three is the number of the three Buddhistic jewels (triratna).
4. Four is the number of the guardians of the world, of the kings of the four points of the compass.
5. Five is the number of the five Dhyanibuddhas.
6. Six is the number of the six types of rebirth.
7. Seven is the number of the predecessors of Buddha.
8. Eight is the number of the eight provinces of the realms of the gods and the demons.

[1] [See cat. 116, pp 1-8 for references. --Analyst]

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9. Nine is the number of the heads of the nine-headed monster.
10. Ten is the number of the tips of the horn of the stag (Ru-bou).
11. Eleven is the number of the heads of Avalokitesvara.
12. Twelve is the number of the months.
13. Thirteen is the number of the religious ceremonies.

The number 27 is to be found once. aBru-gu-ma, who has been abducted by King "White Tent," receives, according to the Lower Ladakhi Version, a grace period of 27 years before she surrenders herself to her new lord and master.

The number 45 (five times nine) is given as the number of the pha spun (the relatives on the father's side) and the ma-spun (the relatives on the mother's side) belonging to aBru-gu-ma (Lower Ladakhi Version, p. 129).[1]

As has already been mentioned, 360 is the number of the gods as well as of the nymphs (Lower Ladakhi Version, p. 192).[1]

Animism

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In the following pages we shall summarize everything that can be said about the personification of the forces of nature in the ancient religion of the Tibetans.

The sun, the moon, and the stars (1) play an important part

1. Among the stars in particular the constellations rgyu-skar or houses of the moon.

here. Sometimes they are placed at the beginning of the songs, before all the gods even. (Wedding songs, Nos. XVIb, XLV.[1] Ladakhi Songs, No. XXX.[1]) In these songs the sun is frequently called Khri-gdugs-nyi-ma, "sun, the screen of the throne," apparently because of its round shape, which is reminiscent of a parasol. Even more frequently the sun is conceived of as a bird that flies across heaven. As a bird it has the name Bya-khyun-nyi-ma, "the bird Khyun-dkrun, the sun" (Frühlingsmythus, Appendices, No. 9), or Bya-nyi-ma-khyun-run, "bird, sun, Khyun-run" ("Prologue to the Kesarsaga," No. 9). These names are composed of meaningful words. It is very important that the words "bird" as well as "sun" appear in them in an unmistakable manner. The word Khyun is equated with the Indic word Garuda. With respect to Garuda, it has occasionally been denied that it had any kind of relationship to the sun and

1 [See Category 116, nn 1-8, for references --Analyst]